The Eternity of Music PP 5

THE MUSICAL TEMPO

Oct. 1st, 1902 Vol. 8, No. 3

DEVOTED TO THE INTERESTS OF THE MANDOLIN GUITAR AND BANJO

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Fatal Rose of Red
Game of Eyes
Girl I Loved in Sunny Tennessee
Good-bye, Dolly Gray
Go 'Way Back and Sit Down
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Hello, Central, Give Me Heaven
Honeysuckle and the Bee
Hearts and Flowers
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If Time Was Money, I'd Be a Millionaire
I'll Be There, Mary Dear
I'll Be Your Rainbeau
I Got Mine
In the Good Old Summer Time
I'm Tired
I'd Like to Hear that Song Again
In God Old New York Town
In the House of Too Much Trouble
I'll Be With You When the Roses Bloom Again
I've a Longing in my Heart for You, Louise
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Jennie Lee
Josephine, My Joe
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Story of the Rose (Mack's)
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The Girl Who Has a Sweetheart in the Army
The King of the Mighty Deep
The Light that Failed
The Meaning of U. S. A.
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Huckleberry Finn
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Imperial Edward (Sousa's, new)
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Midnight Fire Alarm
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Mosquito Parade
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Smoky Mokes
Tale of a Kangaroo
Tickled to Death
The Bachelor Maids
The Storm King
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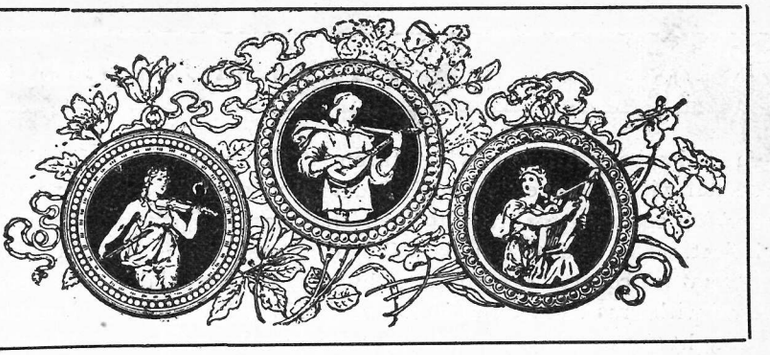

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PHILADELPHIA, PA., OCTOBER 1ST, 1902

A MUSICIAN

BY TIMOTHY CATGUT

A musician is like an echo, an retail dealer in sounds. As Diana is the goddess of the silver bow, so is he the lord of the wooden one; he has a hundred strings to his bow; other people are bow-*Legged*, he is bow-*Armed*; and though armed with a bow he has no skill in archery. He plays with *Cat*-gut and *Kit*-Fiddle. His fingers and arms run a constant race; the former would run away from him did not a bridge interpose and oblige him to pay toll. He can distinguish sounds as other men distinguish colors. His companions are crochets and quavers. Time will never be a match for him, for he *Beats* him most unmercifully. He runs after an Italian air open-mouthed, with as much eagerness as some fools have sought the pfiilosopher's stone. He can bring a tune over the seas, and thinks it more excellent because far-fetched. His most admired domestics are Soprano, Siciliano, Andantino, and all the Anos and Inos that constitute the musical science. He can scrape, scratch, shake, diminish, increase, flourish, etc., and be delighted with the sound of his own viol, that an ass would sooner lend his ears to anything than to him; and as a dog shakes a pig, so does he shake a note *by the ear*, and never lets it go till he makes a squeak. He is a walking pillory, and crucifies more ears than a dozen standing ones. He often involves himself in dark and instricate passages, till he is put to a shift, and obliged to get out of a *scrape* by scraping. His Viol has the effect of a *Scotch* Fiddle, for it irritates his hearers, and puts them to the itch. He tears his audience in various ways, as I do this subject; and as I wear away my pen, so does he wear away the strings of his Fiddle. There is no medium to him; he is either in a flat or a sharp key, though both are *natural* to him. He deals in third minors, and major thirds; proves a turncoat, and is often in the majority and in the minority in the course of a few minutes. He runs over the *flat* as often as any Newmarket race-horse; both meet the same fate, as they usually terminate in a cadence; the difference is—one is driven by the *whip-hand*, the other by the *bow-arm;* one deals in *stakado*, the other in *staccato*. As a thoroughbred hound discovers, by instinct, his game from all other animals, so an experienced musician *feels* the compositions of Handel or Corelli.—*Monthly Mission.*

THE ETERNITY OF MUSIC

BY GEORGE P. UPTON

Music was the first sound heard in the creation, when the morning stars sang together. It was the first sound heard at the birth of Christ, when the angels sang together above the plains of Bethlehem. It is the universal language, which appeals to the universal heart of mankind. It greets our entrance into this world, and solemnizes our departure. Its thrill prevades all Nature,—in the hum of the tiniest insect, in the tops of the windsmitten pines, in the solemn disapason of the ocean. And there must come a time when it will be the only suggestion left of our human nature and the creation, since it alone, of all things on earth, is known in Heaven. The human soul and music are alone eternal.

Woman in Music.

THIS VIOLIN A CURIO

Made by a Naval Veteran from the Wood of a Wine Cask Tak n from Admiral Cervera's Cristoforo Colombo.

Theodore J. Gunther, a bronzed veteran, who some time ago retired, after twenty-six years' service in the United States Navy, which he joined after fighting three years as a Union Soldier, owns a violin which he esteems very highly. All the experts who have played upon the instrument and studied its lines declare it is perfect in its tone and proportions.

Gunther built the violin alone, without any instruction save that which he gathered from a text-book. He lives at No. 237 Broadway, Brooklyn.

"That Violin," he said, "was once part of Admiral Cervera's red cedar liquor chest on board the Christo-

foro Colombo. After serving through the war as a teamster with Roosevelt's Rough Riders, I worked for a wrecking company that tried to save the smashed Spanish fleet, which had been sunk in Cuban waters.

"That red cedar liquor chest, highly polished and bound with brass, was afloat in the cabin of the flagship. I brought the wood home, and spent six months steaming, drying and seasoning it to get the salt water all out. Then I thought it should make a good violin, so I spent a year working at it with the aid of a text-book. I've taken it apart and refinished it several times to improve it.

The bow is of snakewood, from San Juan Hill. It is capped with a cartridge shell I picked up on the field after the battle, and the hair is from a horse that was shot as the Rough Riders were ordered to dismount.

"I'm no violinist, so my opinion doesn't count; but Prof. Donaldson, of New York, an expert on the violin, after playing on this, offered to trade me his own violin, which cost him $300, and give me $100 to boot."

SOMETHING ABOUT STRINGS

By George Hart

Upon the strings of the violin depends in a great measure the successful regulation of the instrument. If, after the careful adjustment of the bridge, sound-post, and base-bar, strings are added which have not been selected with due care and regard to their relative proportion, the labor expended upon the important parts named is at once rendered useless. Frequently the strings are the objects least considered when the regulation of a violin is attempted; but if this be the case, results anything but satisfactory ensue. It is, therefore, important that every violinist should endeavor to make himself acquainted with the different varieties and powers of strings.

Musical strings are manufactured in Italy, Germany, France, and England. The Italians rank first, as in the past times, in this manufacture, their proficiency being evident in the three chief requisites for strings, viz: high finish, great durability, and purity of sound. There are manufactories at Rome, Naples, Padua, and Verona, the separate characteristics of which are definitely marked in their product. Those strings which are manufactured at Rome are exceedingly hard and brilliant, and exhibit a slight roughness of finish. The Neapolitan samples are smoother and softer than the Roman, and also whiter in appearance. Those of Padua are highly polished and durable, but frequently false. The Veronese strings are softer than the Paduan, and deeper in color The variations described are distinct, and the more remarkable that all the four kinds are produced by one and the same nation; as, however, the raw material is identical throughout Italy, the process must be looked upon as the real cause of the difference noticed. The German strings now rank next to the Italian, Saxony being the seat of manufacture. They may be described as very white and smooth, the better kinds being very durable. Their chief fault lies in their being overbleached, and hence faulty in sound. The French take the third place in manufacture. Their strings are carefully made, and those of the larger size answer well; but the smaller strings are wanting in durability. The English manufacture all qualities, but chiefly the cheaper kinds; they are durable, but unevenly made, and have a dark appearance.

The cause of variations in quality of the several kinds enumerated arises simply from the difference of climate. In Italy an important part of the manufacture is carried on in the open air, and the beautiful climate is made to effect that which has to be done artificially in other countries. Hence the Italian superiority. Southern Germany adopts, to some extent, similar means in making strings; France to a less degree; while England is obliged to rely solely on artificial process. It therefore, amounts to this—the further from Italy, the seat of manufacture, the more inferior the string.

From the foregoing reference we find that strings, although called "catgut", are not made from the intestines of that domestic animal. Whether they were originally so made, and hence derive their name, it is impossible to learn. Marston, the old dramatist, says—

"How the musicians
Hover with nimble sticks o'er squeaking Fiddle,
Tickling the dried guts of a mewing cat."

A man once into business went,
And for advertising said, "I'll never pay a cent".
Nobody knew he had a thing to sell,
Until when, to sell him out, the Sheriff advertised him well.

NEWS NOTES

J. Earl Rabbe has returned to Columbus, Ohio.

A. D. Grover has joined the Boston Ideal Quartet. Mr. Grover, readers will recall, was the efficient manager of the Boston Ideals for many years. His return to the club is undoubtedly a valuable addition.

Daniel Acker, for many years located at Wilkesbarre, Pa., has moved to Philadelphia.

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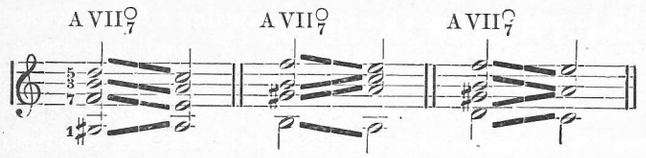
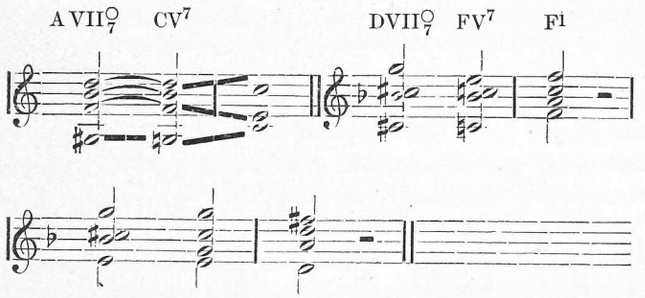
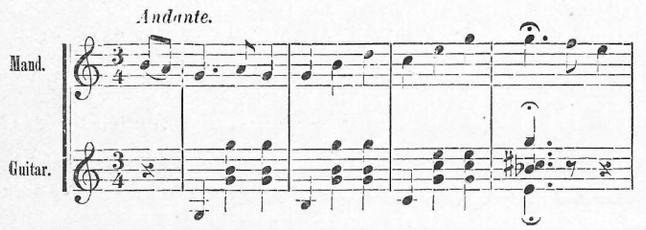
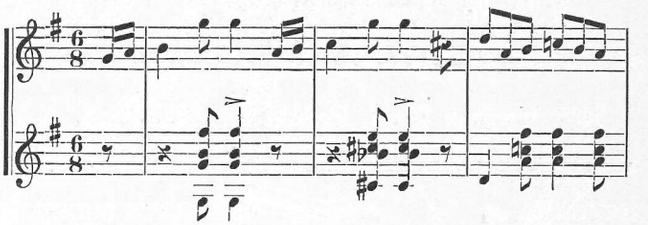
THE FIRST PRINCIPLES OF HARMONY AS APPLIED TO MELODY

[*Continued from Vol. 6, No. 3*]

CHAPTER X

The Diminished Seventh Chord—Its Practical Use.

In a former chapter, this chord has been spoken of and its direct resolution given. Its seventh and fifth descend one degree, its fundamental ascends one degree, and its third is free.

But this resolution into the Tonic is not at all absolute, it may resolve into the V7 chord ot its major relative.

And thence into the Tonic Major or Minor its fundamental 5th and 7th may descend a half step, and its third remain. It is capable of a great variety of resolutions, but it is best to allow some of its members to be mutual with the chord into which it resolves. It lends a peculiar charm to its surrounding, but it displays bad taste to use it too often. In the following example its effect is certainly beautiful, although it does not resolve at all.

Its entrance in the following example, although somewhat abrupt is certainly very effective, although not one of its members is in the harmony which follows. Suffi-

cient has been said and shown of its chord to show its value. Very often the young composer will find himself at a loss for the proper harmony of a bar, the notes of which would call for the repetition of a former chord. It is just in such a case as this that the value of the diminished seventh chord asserts itself, but in order to obtain the full effect of this wierd and slightly startling chord, it should be used sparingly.

THE AMERICAN GUILD OF BANJOISTS MANDOLINISTS, *and* GUITARISTS

The growth of the Guild and the success of the above named organization has been remarkable, and it is now only a question of a short time until the membership will include all the competent teachers of these instruments in the country, as well as the leading music publishers and manufacturers as honorary members.

Among the latter, Messrs. John C. Haynes & Co., M. Witmark & Sons, and Walter Jacobs have headed the list, and have remitted their membership fees of $10.00 each as dues for the year 1902.

Among the prominent soloists and teachers who are members of the Guild may be mentioned the following: Samuel Siegel, Valentine Abt, W. J. Kitchener, Geo. L. Lansing, H. F. Odell, Samuel Adelstein, Thos. J. Armstrong, Otto. H. Albrecht. Edward A. Meyer, J. E. Agnew, Frederick J. Bacon, Myron A. Bickford, B. A. Bloomey, Richard J. Carpenter, J. J. Derwin, C. S. Delano, E. H. Frey, C. F. E. Fiset, Chas. F. Graeber, Henry Rice Howard, M. Kolander, J. A. Le Barge, Don Harold Rosenthal, Chas. P. Ricker, H. P. Sutorius, T. P. Trinkaus, A. J. Weidt, H. A. Webber, and numerous others—amounting in all to a membership of about 200—and these including the most brilliant members of the profession.

The objects of the American Guild of Banjoists, Mandolinists, and Guitarists have been set forth to the readers before, but, in order to make the matter clear to those who are not informed, we will present a brief outline of the objects:

So far as known to the promoters of the American Guild of Banjoists, Mandolinists, and Guitarists, there is not

(*Continued on page 9*)

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EDITOR ALVIN BUDSEIGN

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THE MUSICAL TEMPO is devoted exclusively to Music, and particularly the Mandolin, Guitar, and Banjo. We invite correspondence on all matters of interest pertaining to the above. We do not, however, hold ourselves responsible for the opinions of correspondents.

A REQUEST

WE would appreciate it very much if each and every reader of the TEMPO, when writing advertisers, will kindly mention "they saw the ad. in TEMPO". Those who advertise exclusively in the TEMPO of course understand that their results are received from TEMPO, but firms advertising in several magazines sometimes find it difficult to trace results; therefore, we ask each and everyone to kindly mention the TEMPO in writing advertisers; it will assist the advertiser in tracing results, and at the same time benefit the publisher.

CARE OF MUSICAL INSTRUMENTS

A good instrument should have care. Dampness is a musical instrument's most dangerous enemy. An instrument made of thoroughly seasoned wood is necessarily affected by dampness, the absorption being rapid. Extreme heat is scarcely less injurious, so that an instrument should never be placed near an open fire or heated stove, nor close to the hot air from furnaces now in general use.

In order to avert these enemies, the instrument when not in use should be kept in a leather case. As salt air is much injurious, when the instrument is near the seashore, extra precaution should be taken by first placing the instrument in a cloth cover, then in a leather case. The cloth cover assists in keeping out the dampness, while the leather case insures it against knocks.

THE IMPORTANCE OF THE PLECTRUM

Quite a number of mandolin players are unable to produce a good tremolo, and begin to think, they will never become mandolin players.

Regarding the tremolo the plectrum or pick performs an important part. Care should be taken in the selection of the plectrum. It should not be too flexible or too stiff, and not longer than three quarters of an inch at the most. A large pick even when held properly is liable to catch between the strings, causing a break in the stroke, as well as a scratchy noise. A small pick when held properly prevents this.

Dont hold the pick too tight. A grip sufficient to prevent the pick from dropping out of the hand is all that is required. Above all don't rest your wrist on your instrument. Adopt the arched wrist from the outset.

'TIS SAID

From a recent experience of one of the agents of the Boston School of Music at Manchester, Eng., it would seem that the mandolin is yet in its infancy. On several occasions the agent soliciting from door to door after putting out his stereotyped line of talk would be met with the expression, "What the bloomin 'll is a Man-dolin?" and will it cure headache or neuralgia?

Chas. M. Smith of Albany, N. Y., who for the past three years has been connected with the Boston School of Music in the different cities as mandolin instructor, has severed his connection with that institution and will return to his home where he will devote his time to a select number of pupils on the mandolin.

The Garrick Theater Quartet, of which Prof. Edw. Frueh the well known teacher of Philadelphia is director, have opened a 42-week engagement at the Garrick Theater, Philadelphia, and they are greeted warmly every night by their rendition of pleasing melodies.

The Boston School of Music in Philadelphia have 3500 pupils enrolled on their books.

Grand Music Festival

And Annual Convention of THE AMERICAN GUILD OF BANJOISTS MANDOLINISTS AND GUITARISTS

OTTO H. ALBRECHT *and* EDW. A. MEYER, Managers

Elaborate preparations are being made by Messrs. Albrecht and Meyer, Managers of the Grand Music Festival and 2d Annual Convention to be held in Philadelphia, January 9th and 10th, 1903.

To say that it will be the most brilliant affair ever taken place in the music world is placing it mildly. From present indications never before has there ever been such a gathering of the profession. Neither has such an array of talent been engaged to appear at one time as will appear at the Festival. Already such artists as Samuel Siegel, Mandolin Soloist; Fred C. Meyer, Mandolin Soloist; Chas. J. Levin, Mandolin Soloist, H. Wilson Levengood, Mandolin Soloist; Miss Hilda Hempel, Mandolin Soloist; C. W. F. Jansen, of Chicago, wonderful Guitar Soloist. Vess L. Ossman, Banjoist; Miss Alice Jarvis, Banjo Soloist; Master Talarico, Piano Soloist; Tschop's Symphony Orchestra; The Levengood Trio; Elite Guitar Quintet; Richard L. Weaver's "All Star" M. & G. Orchestra, besides the best clubs the associate members can bring together.

The concerts will be held in the Association Hall, 15th and Chestnut Streets, on Friday and Saturday evenings, January 9th and 10th. No better hall could have been selected for the occasion; it is centrally located, and is just suited for such an event.

The tickets for the concerts have been on sale about two weeks, and already over half of them have been sold for the first night concert. The hall has a seating capasity of 1500.

The Souvenir Program to be issued will be a unique attraction. A Souvenir program of 60, 9x6 pages will be issued, and aside from the advertisements of all the prominent manufacturers and publishers, it is the intention of the Management to have about 500 Teachers' cards, of all the prominent Teachers in the country to have their cards appear therein. The management have made a small rate of $1.00 for an inch space, and already about 100 teachers have sent in their cards.

The members of the Guild, which number about 200 have expressed their intention of attending the affair.

Full particulars will appear in the TEMPO and other magazines regarding the affair untll the taking place of the Festival.

Tickets for the Festival are on sale at the following places in Philadelphia: H. A. Weyman & Son, 1022 Market St.; Otto H. Albrecht, 249 N. 8th St.; Graupner & Meyer, 129 N. 8th St.; Jos. Morris, 153 N. 8th St. Henry Clay, Jr., 10th and Chestnut Sts.; J. E. Ditson & Co., 1228 Chestnut St.; G. F. Wurtele, 1635 Ridge Avenue; and can also be had from all the prominent Teachers in Philadelphia.

AMERICAN GUILD

(*Continued from page 7*)

a recognized college, school, or guild in the United States which has the chartered right to institute examination and grant diplomas to teachers and graduates of the banjo, mandolin, and guitar.

The Guild intends to operate under a charter which will give authority to grant diplomas in every State of the Union.

The object and purposes of the Guild are herewith briefly set forth:

(a) To further advance the interests of the instruments in their literature, music, and manufacture.

(b) To set the standard of competence, and establish a higher average of ability among those desiring to teach.

The membership fee to teachers and players of the stringed instruments is $1.00 per year, with small additional fees for the required examination papers—thus the expense to them is trifling.

To honorary members, which includes representative dealers, publishers and manufacturers, the fee for membership is $10.00 per year.

The Guild was fully organized at Boston's January 22, 1902 and the Charter is now being applied for through the State of Delaware. It is expected to obtain the charter before the Second Annual Convention of the American Guild, which will be held at Philadelphia on Jannary 9 and 10, 1903, in connection with an elaborate Musical Festival, including two Festival Concerts, which will be under the management of Messrs. Otto H. Albrecht and Edward A. Meyer, both very prominent members of the profession of Philadelphia.

The cost of the Charter, including attorney's fees, will amount to about $125.00, and it is desired to raise this amount by subscription, aside from the membership fees. Several prominent teachers have contributed toward the cost of the charter, and M. Witmark and Sons, of New York, have sent the Secretary a check for $10.00 to be applied to that purpose.

WHICH IS BEST?

It is interesting to note the number of publishers and manufacturers who are discarding the old time method of advertising by mail for magazine advertising.

Ten years ago it was cumpulsory to advertise by mail, as the number of magazines devoted to stringed instruments was very limited. But today the number of magazines placed at the disposal of publishers and manufacturers is so varied that advertising by mail is costly.

The magazine has many advantages over advertising by mail. First of all, the magazine is read at the recipient's leisure, while his mail is generally read hurriedly and the advertising in most cases thrown in the waste basket.

Then, too, for the cost of printing and mailing a thousand circulars one can obtain a good sized space for one year in a paying magazine, and thereby gain the advantage of talking to many thousand more customers six times a year. This keeps the advertiser continually before his customers, and also introduces his goods to new subscribers.

A magazine, such as the Tempo, reaches nearly every teacher of stringed instrument in the country. Its coming is looked forward to with pleasure, its advertising section is read with equally as much interest, and pleasure as its literary contents. After the teacher reads the magazine it is preserved for future reference or for the benefit of pupils, so that in every instance each copy of a magazine is read by an average of a dozen people.

This merely gives a comparison of the two methods, yet advertising by mail must not be entirely discontinued, as its use in connection with magazine advertising often closes a sale that has been originally "stirred up" by the magazine.

THE PROFESSION

In a recent number of the Cadenza its editor, Mr. Partee, calls attention to the neglect of teachers and professionals in honoring their obligations. The Tempo and the Cadenza some time ago disclosed the names of several teachers who made a practice of ordering goods from publishers and manufacturers with no intention whatever of paying for them. We wish to state that the Cadenza will have the Tempo's hearty support in executing its recent warning.

As a direct result of the Tempos and Cadenzas disclosures of about a year ago the writer has positive proof of the benefit publishers and manufacturers enjoyed. After the names were published and the thousands of readers of these magazines warned, one teacher in Columbus, O., was obliged to leave the city, another in Buffalo could not even get credit for a mandolin pick, later giving up teaching. Still another instance was Prof. Allen, of Meshoppen, Pa. After the Tempo and Cadenza disclosed his methods, it is said, he resorted to an attempt to order goods under the firm name of Allen Bros.

This demonstrates that the disclosures were decidedly beneficial, as it saved other publishers and manufacturers from being swindled out of many dollars.

Many teachers and professionals are in a habit of living beyond their means, and as a result publishers suffer. When the teacher lives beyond his means, he cries, "hard luck" and poor business. "Hard luck" to the most successful business man is "Greek". When one pleads "Hard Luck to him is an excuse for not meeting their obligations. He makes up his mind that one of several things is wrong. Either the party is lazy, has nobusiness ability, or lives beyond his mean.

The ultimate result of these condition, if they do not improve, will no doubt fall hard on the entire profession, as publishers and manufacturers will refuse to credit teachers without property.

Queen of the Night Waltzes composed and published by G. F. Wurtle of Philadelphia, is a pleasing and meritorious composition placed on the market recently by the way it is winning its way into popular favor, will no doubt have a big sale.

A given *time*—the presentation of a watch.

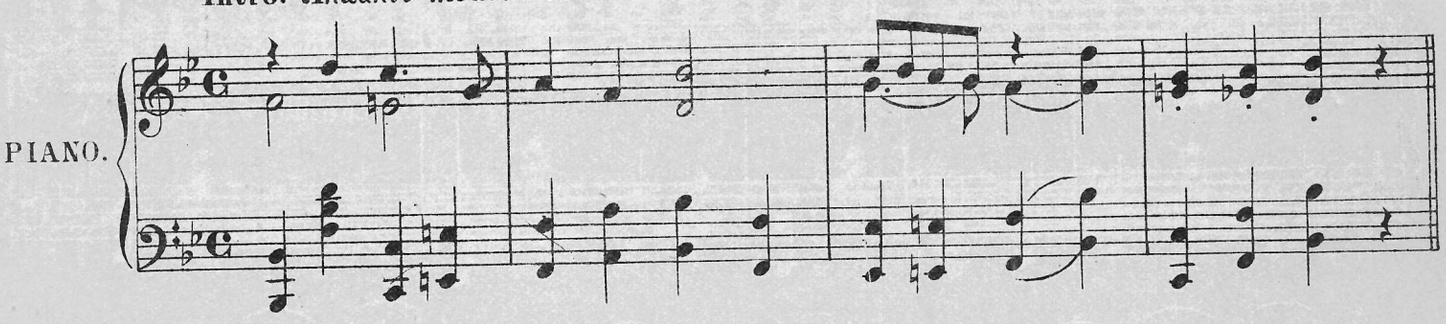
To our little friends
Herbert and Power.

FLOWERS OF YOUTH.

CAPRICE.

By A. C. WEYMANN and JOHANN C. SCHMID,
Composer of "The King of the Mighty Deep."

Intro. ***Andante moderato.***

PIANO.

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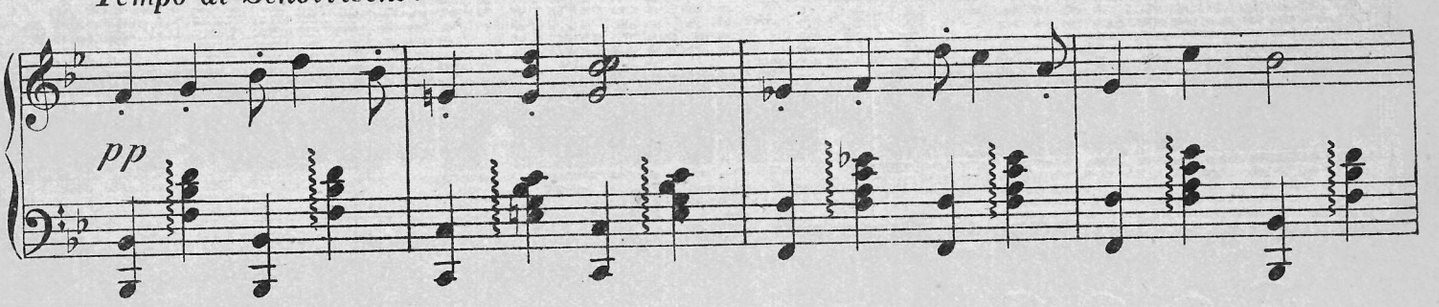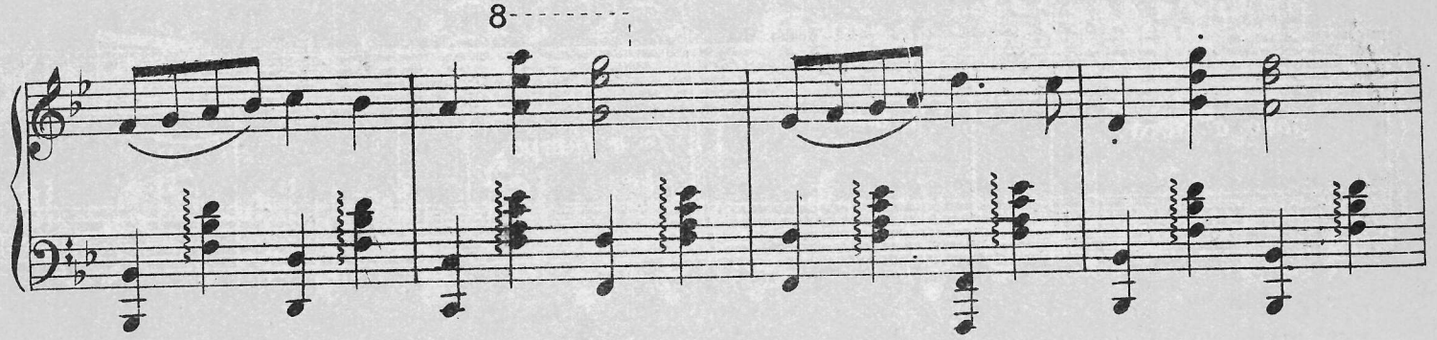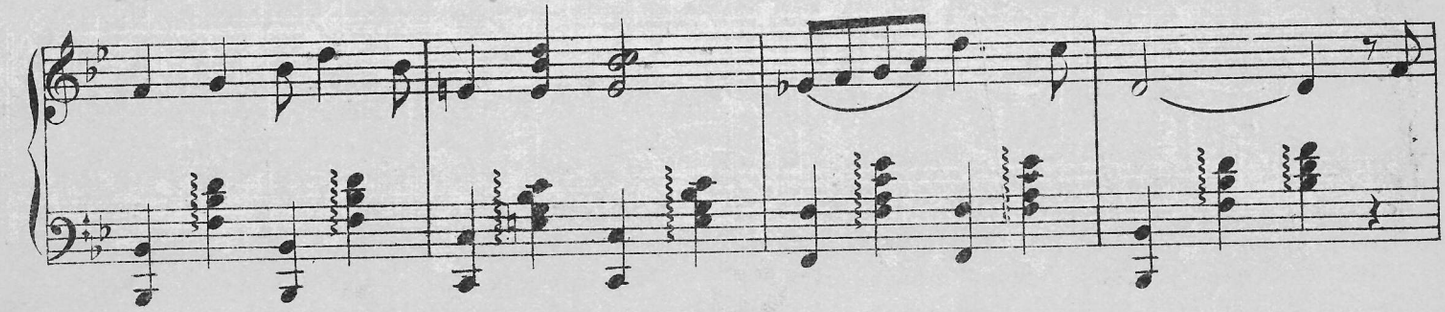
N.B. Arpeggio may be omitted or played at discretion of performer.

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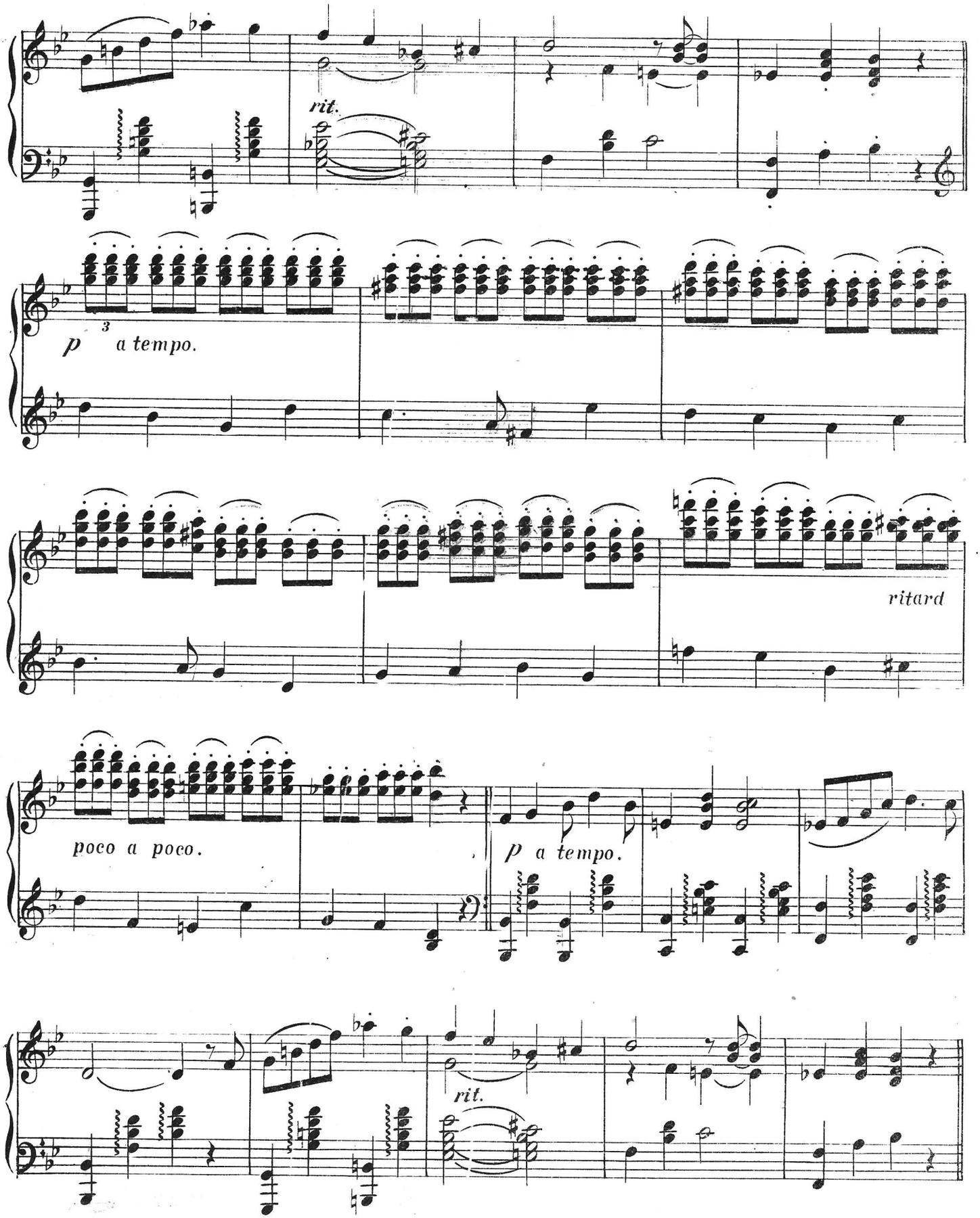
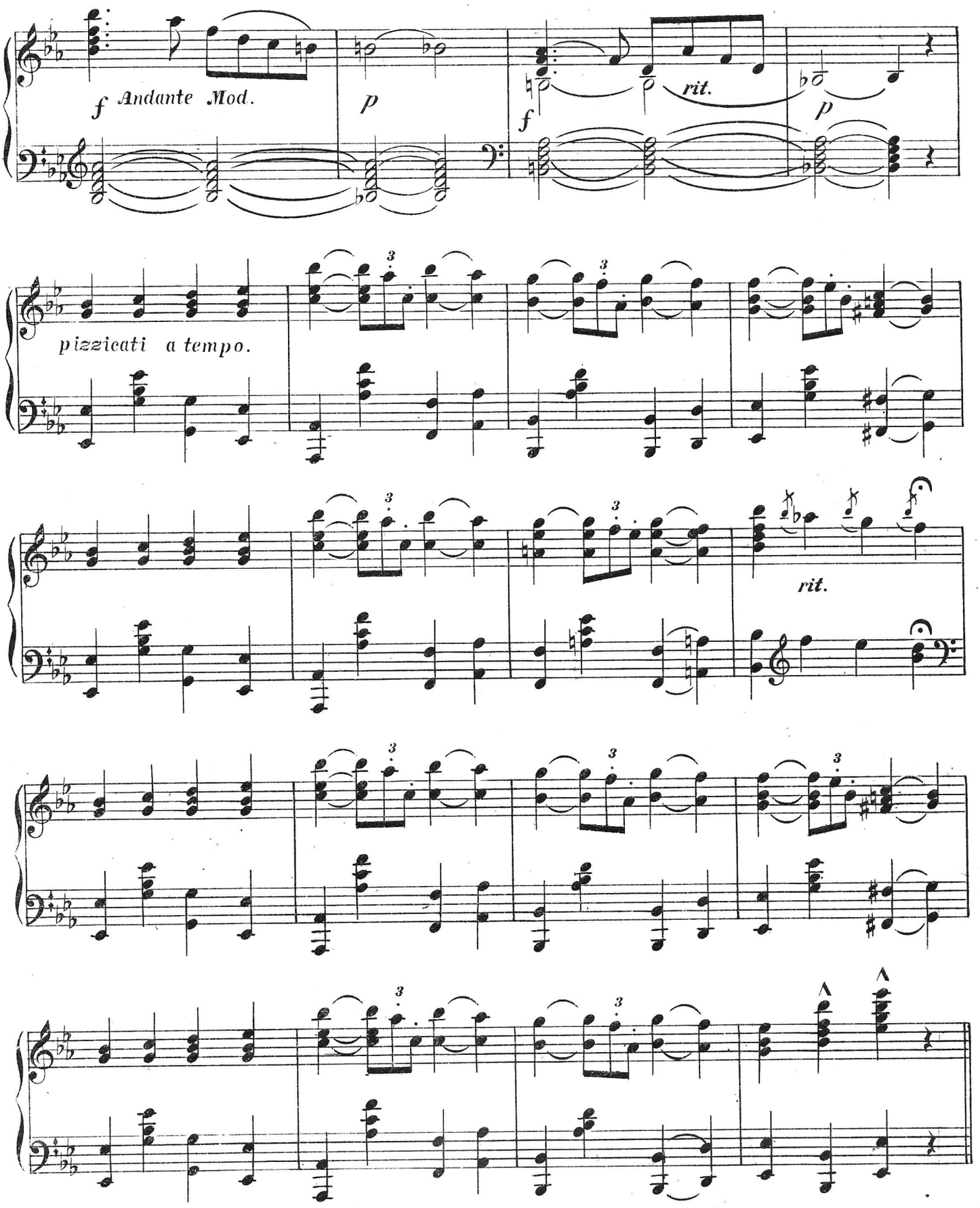

rit.
p a tempo.
ritard
poco a poco.
p a tempo.
rit.

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pizzicati a tempo.
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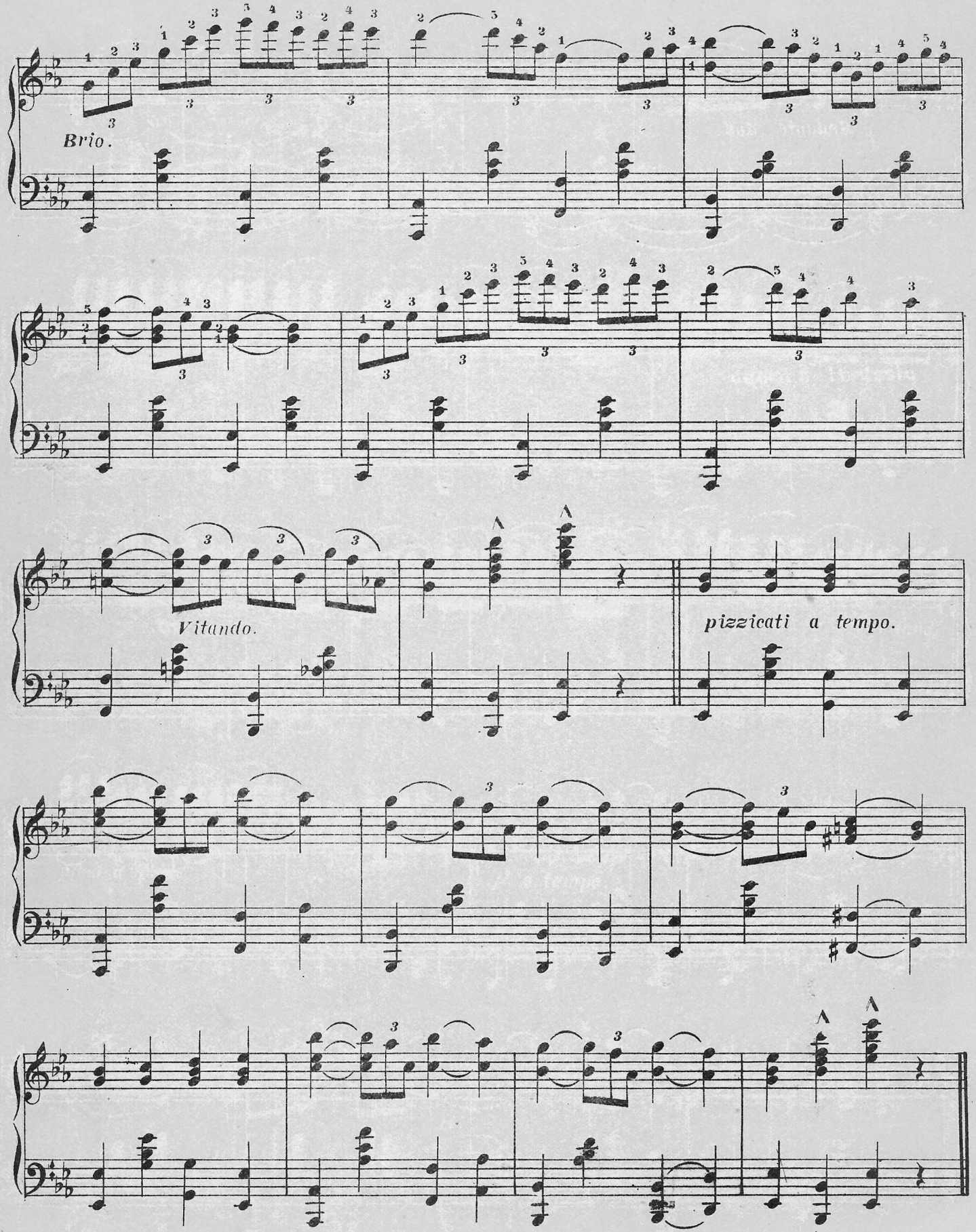
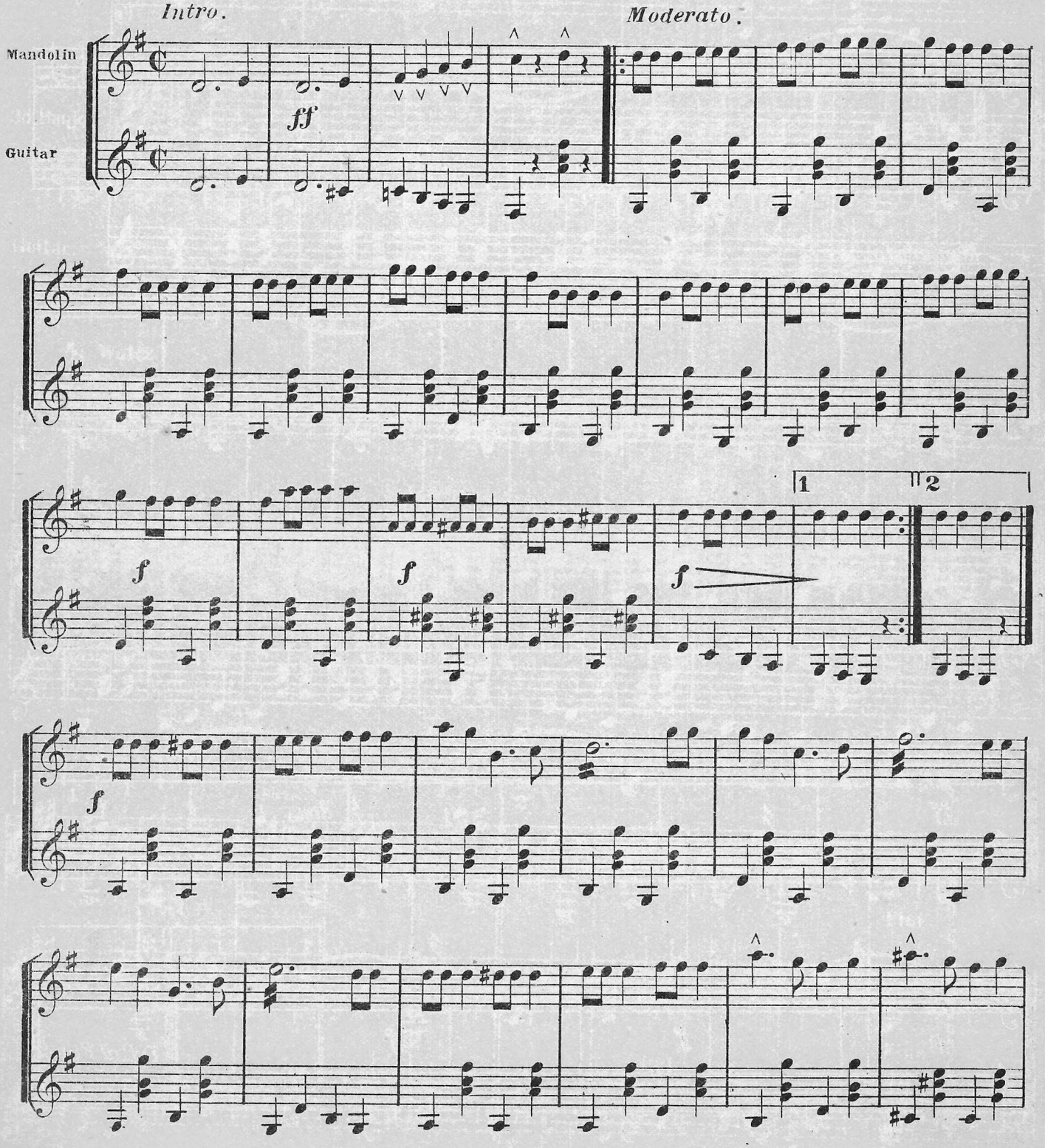

Brio.
Vitando.
pizzicati a tempo.

Dedicated to Miss Mary Rutherford, Tioga Pa.

MARCH · IN GAY SPIRITS.

Composed for Mandolin and Guitar

by RICH'D. L. WEAVER.

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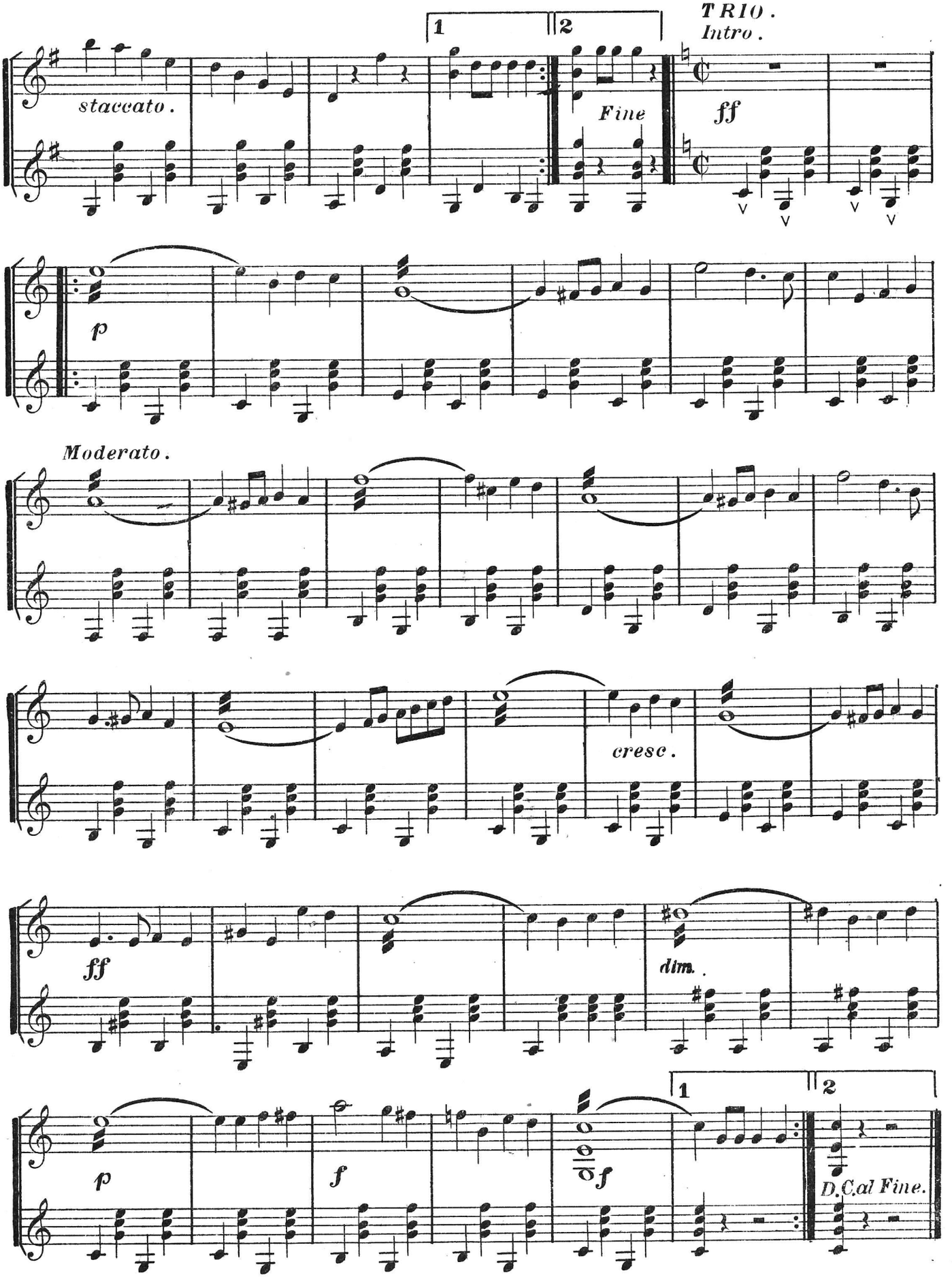
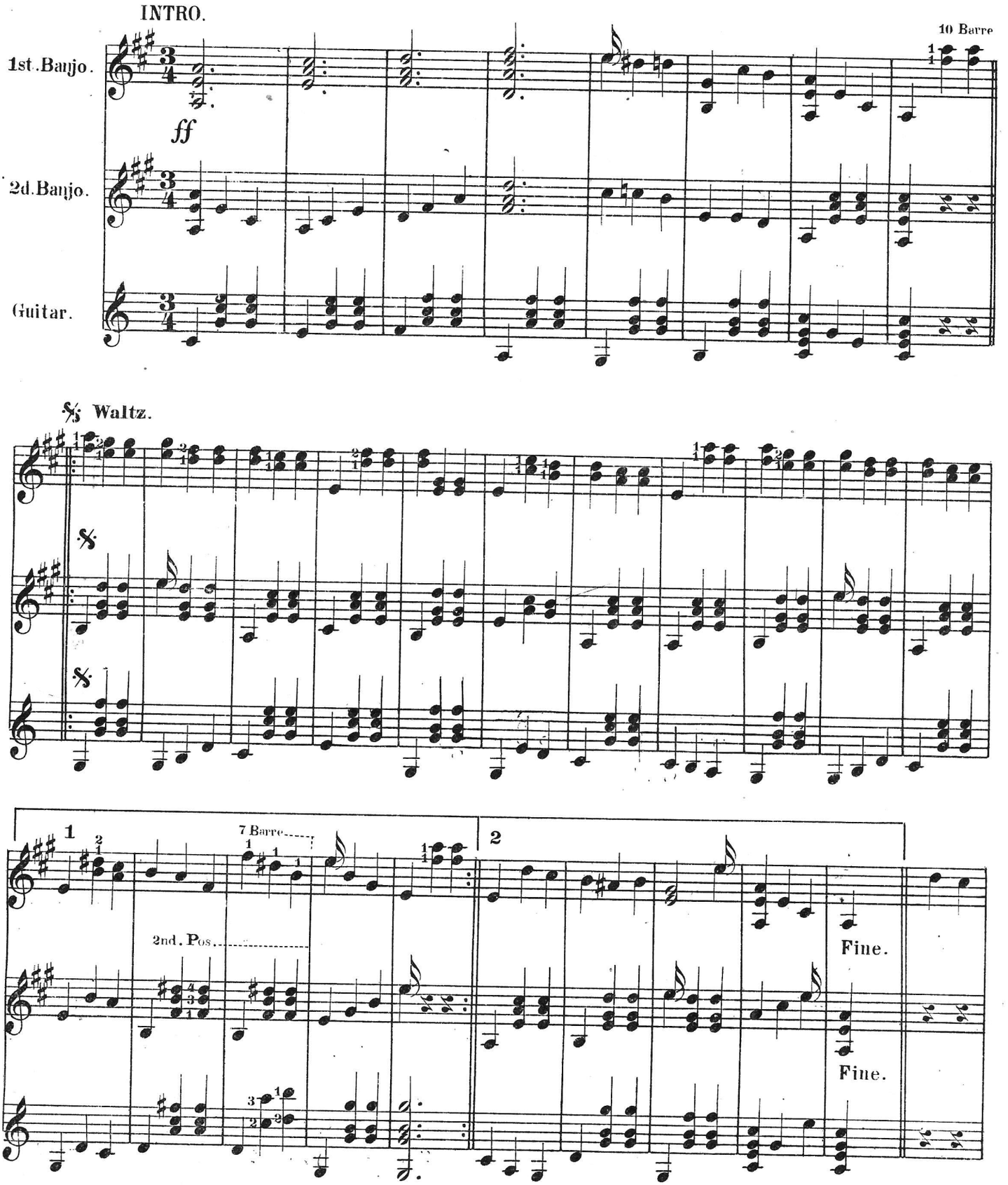

1
2
TRIO.
Intro.
staccato.
Fine
ff
p
Moderato.
cresc.
ff
dim.
p
f
f
1
2
D.C.al Fine.

To my friends E. and T. Shriver.

E. T. O. WALTZ.

Composed by

OTTO H. ALBRECHT.

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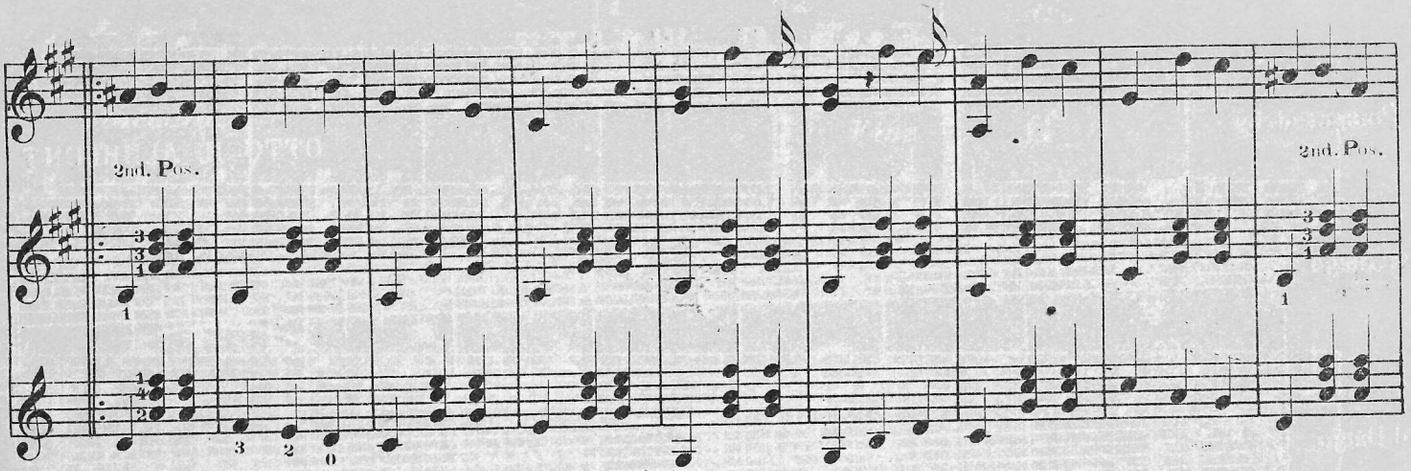

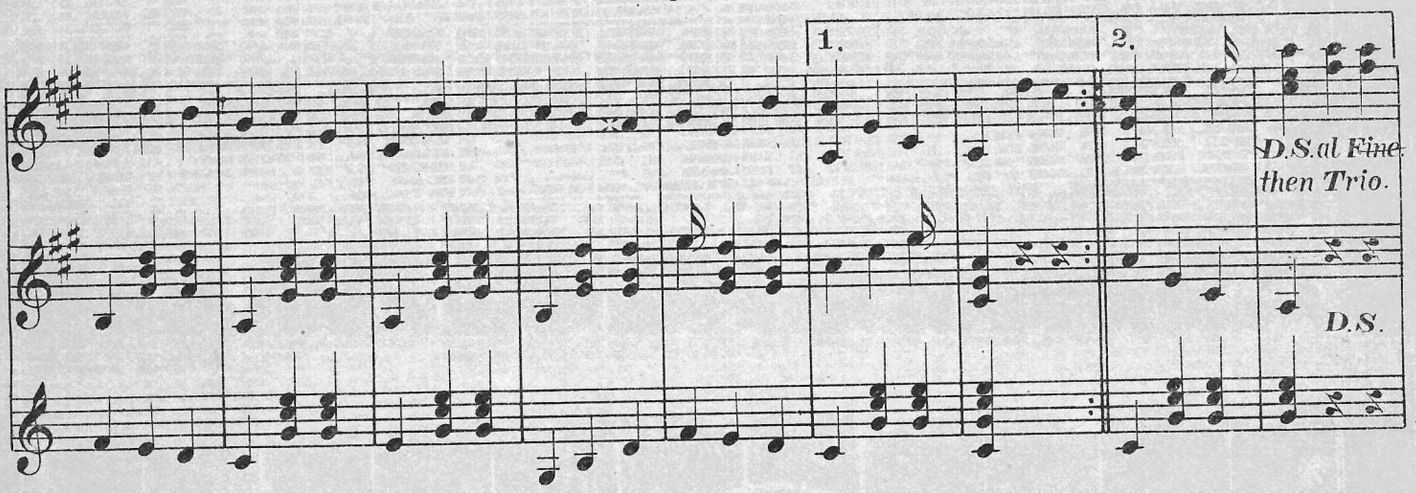

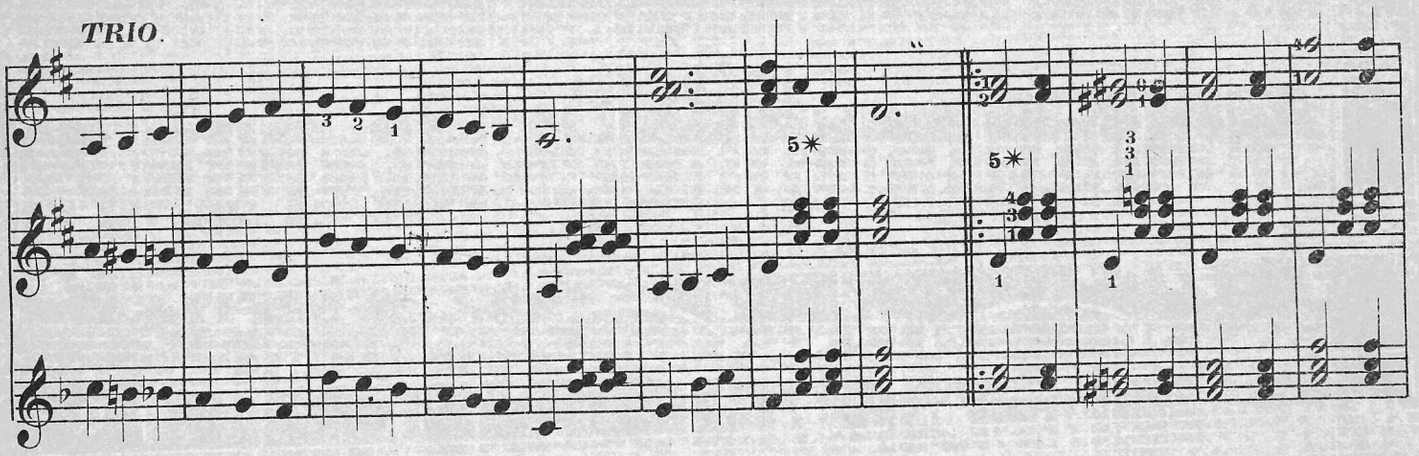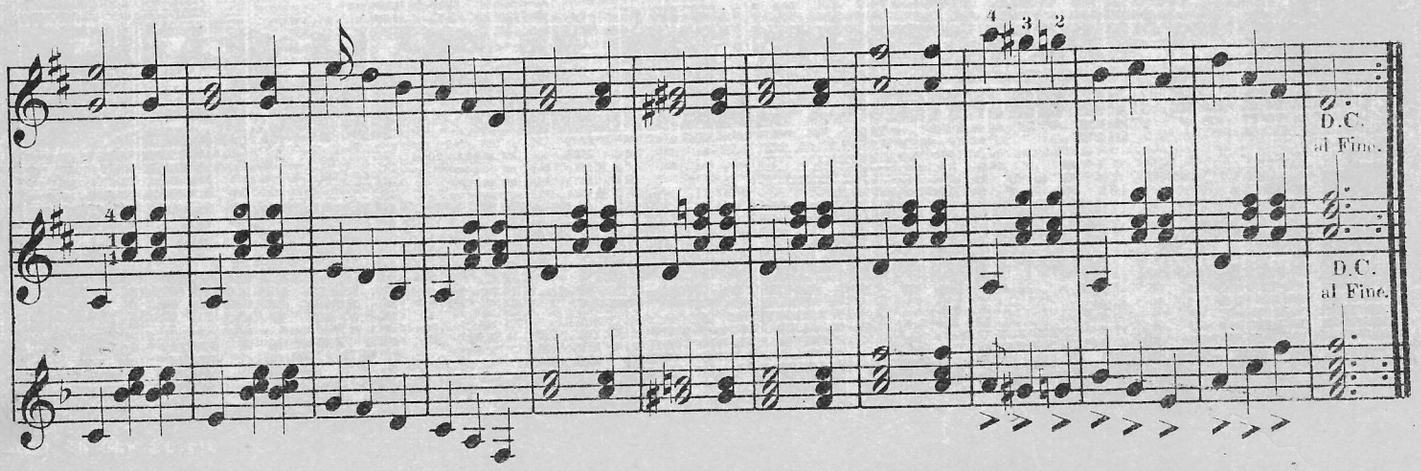

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The Artists' Dance Folio. By Frank Eaton and C. H. Yahrling.....$ 50

THE AGNEW MUSIC PUBLISHING CO., Des Moines, Iowa

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New Era March, by P. W. Newton.....$ 30

Banjo Solo

Forest Echoes, by I. E. Agnew.....$ 30
The Unique, by H. C. Garber..... 30

Banjo Duet

Rustic Revelry by Gatty Jones.....$ 50
Victor March by J. Worth Allen..... 50

BROOKS & DENTON, New York, N. Y.

Piano

The Lobsters Promenade by Porter Steele.....$ 50
Smokin Charley by Ed. Lincoln..... 50
The Burlesquer by B. Hartz..... 50
The Hammock by B. Hartz..... 50
Theresa by B. Hartz..... 50

ORIGINALITY IN MUSIC

If they hint, O Musician, the piece that you played
Is nought but a copy of Chopin or Spohr;
That the ballad you sing is but merely "conveyed"
From the stock of the Arnes and the Purcells of yore,
That there's nothing, in short, in the words or the score
That it's not as outworn as the "Wandering Jew,"
Make answer—Beethoven could scarcely do more—
That the man who plants cabbages imitates, too.

AUSTIN DOBSON.

MANDOLIN AND BANJO FESTIVALS

The first of two grand mandolin, banjo, and guitar festivals will take place Thursday evening, December 11, at Chickering Hall, Boston, Mass., which will be under the management of Messrs. Jacobs, Day and Lansing. At the first festival the following artists will appear: Samuel Siegel, the wizard of the mandolin; George L. Lansing, premier banjoist; the Boston Ideal Club, string quartet; Hyman Meyer, celebrated musician, wit and mimic; Lansing's Boston Mandolin Orchestra of 30 members, Boston's leading amateur organization, and others.

February 12, 1902, the second festival will be given, the artists on this occasion being: Fred J. Bacon, phenomenal banjoist; Guiseppe Pettine, Italy's great mandolinist; the Bacon Banjo Quintet, and others.

The managers of these festivals, Walter Jacobs, D. L. Day, and Geo. L. Lansing, propose to make them especially attractive, and it is needless to say that with their experience in this line of work they will succeed in their efforts.

SOMETHING ABOUT THE GUITAR

The editor has received several letters from guitar students inquiring as to the proper position of holding the guitar as well as to the right hand.

Regarding the position of the guitar, my observation of the subject may, I hope, enlighten readers. For solo playing, such as concerted selections of several pages, the old way of resting the instrument on the knee with the limbs crossed is best. Selections requiring considerable technique are tiresome to play in the upright position. The quick, long sharps in solos necessitate the instrument being held in a firm position, and this can only be obtained by resting the guitar on the knee. The difficult barre chords which are all important to good guitar playing can be made distinct in this position.

For accompaniments the upright position, i. e, holding the instrument in the same position as the banjo, proves satisfactory and invariably adds to the appearance of a club or orchestra. In conclusion of the subject I might add that the most noted guitar soloists of the day use the old position of resting the guitar on the knee and endorse the position.

Regarding the position of the right hand opinions differ considerable. Some good players rest their little finger, while as many use a free hand. I have noticed some of the noted soloists rest their little finger, but only in certain passages. The resting of the little finger might add confidence to the control of the hand, yet I believe a more mellow tone can be produced with the free hand.

While much has been written regarding the proper strings, I might add that I have never seen an artist use metal strings, and indeed I hope I never will. Gut strings for the treble and silk wound for the basses produce a quality that every musician must recognize.

The discord that involveth
Some startling change of key,
The Master's hand revolveth
In richest Harmony.

F. R. HAVERGAL.

Jacob Braun and W. H. Meyer, two well known mandolin and guitar artists of Wheeling, W. Va., state that their engagements thus far this season, has been the best they have ever experienced.

SUCCESSFUL WRITERS

Many composers wonder why their music does not sell well. They feel confident it is better than some other things they know are selling well, and yet the plain truth stares them in the face, "My music is not selling at all".

In the first place composers who publish their own compositions, are foolish to invest any money in the plates and printing unless they intend to advertise the music systematically. Systematically does not mean an ad placed once a year. It means continually; of course using judgment where the ad is placed, and not wasting money on superfluous space. To those who have published music that does not sell I would ask "How many thousand people know you are a composer? If only a handful of people know you publish music, how then may I ask do you expect your publication to sell?"

A good composition, well advertised will pay.

Can any of you point out a publisher who has attained success without advertising his music? I am sure you will answer "No".

Advertising nowadays costs so little that no publisher should be without it.

When advertising your music or merchandise speak in your ad as you would to a customer, tell him all about your music, why it is better than others. An advertiser who cuts out descriptions of his wares for economy's sake is an extravagant economist.

Never have the same ad appear twice. Talk differently in each ad and you will soon learn the requisites of a paying ad.

LIBEL SUIT

A verdict of $15,000 was awarded to Victor Herbert, the composer and orchestra leader in his libel suit against the Musical Courier and its editor, Mark A. Bloomberg.

It was alleged that the "Courier" attacked the reputation of Mr. Herbert as a composer and leader, and had asserted that his operas were not original, but were plagiarized from well known compositions.

The verdict will no doubt be appealed from and the case bitterly fought in a higher court.

A TEACHER'S DUTY

There is a wide difference in teachers. That's why some are successful, and others are failures. If a teacher can interest pupils at the very outset, he will surely enjoy a large patronage.

It is a teacher's duty to give his pupil full value, and if you want to interest them from the very outset, you must give them exercises they will not shirk.

Shoen's Mandolin studies are compiled expressly for beginners. The pupil is interested from the very first lesson. The melodies in these studies are pleasing and effective. That's why teachers using them are successful.

THE SINGER'S PLEA

By Edward Dowden

Why do I Sing? I know not why, my friend;
The ancient rivers, rivers of renown,
A royal largeness to the sea roll down,
And on those liberal highways nations send
Their tributes to the world—stored corn and wine,
Gold-dust, the wealth of pearls, and orient spar,
And myrth, and ivory, and Cinnabar,
And dyes to make a presence-chamber shine.
But in the woodlands, where the wild-flowers are,
The rivulets, they must have their innocent will,
Who all the summer hours are singing still,
The birds care for them, and sometimes a star,
And should a tired child rest beside the stream
Sweet memories would slide into his dream.

—*Musical Moments.*

MUSIC'S REFINING POWER

By Bulwer Lytton

A dull man, to whom the conceptions of the grandest master of instrumental music are incomprehensible—to whom Beethoven unlocks no portal in heaven— suddenly hears the human voice of the human singer, and at the sound of that voice the walls that enclosed him fall. He of himself, poor man, can make nothing of it. He cannot say, "I am an inch nearer to heaven", but the feeling that he is an inch nearer to heaven, abides with him Unconsciously he is gentler, he is less earthly, and, in being nearer to heaven, he is stranger for earth.—*Musical Moments.*

The "Piano Music Magazine", published by J. W. Pepper, has been purchased by the United Publishers' Corporation, N. Y., and will be amalgamated with "Every Month" a leading musical magazine published by that firm.

Just before going to press we are advised by the Management of the Grand Musical Festival to be held in Philadelphia, January 9th and 10th, that there solicitation of Teacher's cards to appear in the Souvenir Program is meeting with big success. They state that cards have been received from most all the prominent teachers in the country, and we would advise teachers who have not as yet sent in their teacher's cards to do so at once.

It is the intention of the management to have about 500 cards appear in the Souvenir Program of 60 pages, and they have made a low rate of $1.00 for same.

Teachers!—Awake and help a good thing along.

Miss Gertrude Abrams; a talented vocalist of Philadelphia, has been engaged for the Grand Music Festival to be held in Philadelphia January 9 and 10.

Miss Abrams possesses a rich contralto voice and it is needless to say that she will captivate her audience by her rendition of choice selections.

THE MUSICAL TEMPO

With this issue a new feature has been added to the Musical Tempo--one which we feel will not fail to interest our readers. A four page piano supplement has been added. With this addition the Tempo now contains music for the Banjo, Mandolin, Guitar, Zither, and Piano.

Notwithstan ng this valuable addition, and the amalgamation of the "Enterprise" and the "Major" with the TEMPO, the subscription price will remain the same, that is 50 cents a year.

The Nov-Dec. number of the Tempo will contain a four page vocal selection in the place of the instrumental number, and we should be pleased to hear from our readers as to which selection is more desired --the instrumental, or the vocal.

The November-December number will be a Banner number, containing interesting reading articles and full particulars regarding the progress of the Grand Music Festival and 2nd Annual Convention to be held in Philadelphia, January 9th and 10th.

Edward A. Meyer & Co., Philadelphia.

CONCERT NOTES

The Seigel Concert under the auspices of the Teachers of Grand Rapids, Mich., Oct. 17th, was a very brilliant success. A large and appreciative audience greeted Mr. Seigel and Mr. Meyer on their first appearance in this city. The applause which greeted every number was conclusive proof that he is a favorite in Grand Rapids. His rendering of Operatic Fantasia from Carmen words fail to describe. The technical work is marvelous and abounds in beautiful melody and Brilliant Cadences. But there is something about his playing that is even more to be admired than his execution. It is the poetic interpetation and delicacy of feeling that leads to delicacy of touch and tone, the revelation of a fine artistic temperament and the ability to touch the heart as well as to appeal to the mind. Mr. Meyer's Piano Solos were well received and as a wit and mimic he stands without a rival. His imitations of an educated chicken at the Grand Opera, and a Chinese Laundry experience, etc. were without a paralell. *J. W. McLouth.*

UNNECESSARY TUNING

Not long ago I attended a concert given by what I would term a professional mandolin orchestra. I say professional since the orchestra has been organized for several years, in which time they have appeared often in public.

Concerts given by this orchestra have always been looked forward to with much pleasure. On this particular evening a large and appreciative banjo, mandolin, and guitar audience was present. Shortly after eight o'clock, before the curtain rose, I heard some one tuning a banjeaurine, then still another tuning a mandolin, in less time than I can tell it, every member of the orchestra was tuning his instrument. I never heard such a racket even by amateurs. It seemed the harder Smith pounded on his G on the mandolin the louder Jones thumped his E on the banjo. Worst of all instead of tuning their instruments in the dressing room they came on the stage.

When they were ready after five or ten minutes of tuning, I noticed they had almost finished their first number before the audience had quieted down. It only demonstrated that all this loud unnecessary noise left an ill effect upon the audience.

It seems to me that all this unnecesaary racket could be avoided by sounding the string lightly instead of one player trying to outdo the other. Then too, the appearance of an orchestra without hearing all this preliminary racket cannot fail to give the program an artistic flavor.

SONNET

Our lives, like rhythmic music, flow along
Melodious—though fugitive the strain;
And some there are attract the listening throng;
Thrice happy those heard once though ne'er again.
The sweetest songs, perchance shall touch no ear;
The saddest dirge no sympathy allure;
Let but their silent harmonies appear,
The great resultant chorus shall endure
Betimes discordant measures weirdly float
To mar the music to our mortal minds.
Believe I some modulating passing note
Tho' tireless change, its final cadence finds,
Let this thine ardent discontent appease
Lives are but phrases in God's harmonies.

Eva Eickemeyer Rowland.

A Farland Banjo Recital given by Messrs. Signor and Sholl, at Burlington, N. J., Oct. 25, was a big success. The hall was packed to the doors and many were turned away. Mr. Farland and Mr. Levengood, Banjo and Mandolin Soloists were obliged to respond to encores.

Messrs. Signor & Sholl captivated the audience by their clever trick Banjo Duet.

A REVELATION TO MANDOLINISTS

THE MARKSTERN

MANDOLIN AND GUITAR FOLIO No. 4

LOOK OVER THE CONTENTS

PART I. VOCAL

THE MAIDEN WITH THE DREAMY EYES
HA-LE HA-LO
WHILE THE CONVENT BELLS WERE RINGING
THE PHRENOLOGIST COON
IN THE HOUSE OF TOO MUCH TROUBLE
I'M GOIN' TO LIVE ANYHOW 'TILL I DIE
MY CASTLE ON THE NILE
NOBODY'S LOOKIN' BUT DE OWL AND THE MOON
EVERYBODY HAS A WHISTLE LIKE ME
OH! DIDN'T HE RAMBLE
EVERY DARKEY HAD A RAGLAN ON
MAYBE
DON'T WEAR YOUR HEART ON YOUR SLEEVE
MAIZY, MY DUSKY DAISY
THE ORTUNE TELLING MAN
A PICTURE WITHOUT A FRAME
WHEN THEY PLAY: "GOD SAVE THE KING"
WHEN THE BIRDS GO NORTH AGAIN

PART II. INSTRUMENTAL

TWENTY-THIRD REGIMENT MARCH
HARLEM RAG, TWO-STEP
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Special Price to Teachers ½ off List Prices

PRICES: Mandolin Solo 1 book . . . . . $ .50
Mandolin and Guitar 2 books. 1.00
Mandolin and Piano 2 books. 1.00
2d Mandolin Part. 50

ASK YOUR DEALER FOR IT AND TAKE NO OTHER

READY OCTOBER 1st

THE MAIDEN WITH THE DREAMY EYES
arranged as a DUO FOR ONE MANDOLIN by the eminent Mandolinist and arranger, CARLOS CURTI. Price.....$ .30

BANJO PLAYERS ATTENTION
MANDY WONT YOU LET ME BE YOUR BEAU?
arranged by CARLOS CURTI

OH! DIDN'T HE RAMBLE
arranged for voice with BANJO ACCOMPANIMENT

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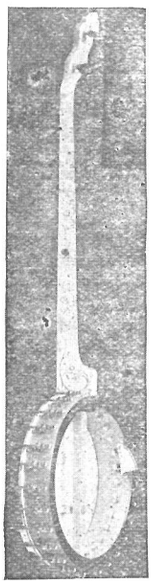

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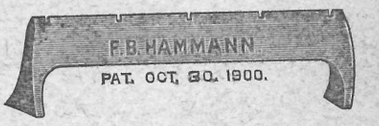

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